

the McGill Daily

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Montréal, Québec

This "Blue Piano" talks

by Colin McClelland

This "Blue Piano" is one of Montréal's more promising home-grown bands. Last week they were part of a VOT (Record company) launching at Club Soda, for a new compilation album of Montréal acts.

Although slightly disabled on the technical side, it was an

have a chance. All these bands on one album (VOT compilation) is great exposure. And I think it makes a lot of people aware that there are other bands in Montréal other than the ones who play garage...whatever, and ah hardcore.

Daily: Do you think that there is a big interest in Montréal by

bands in Toronto?

Ken: Your talking about two different places...to begin with I don't think Montréal has that conducive an atmosphere per se to live music and to new bands, that's because basically everyone wants to go hear the top 40 disco-type records. They just want to dance to whatever's hip that week.

Steve: Well (laughter) put it this way, we have a low key stage show and we don't go in for for a dynamic on-stage presentation...to be on stage is just to play the material.

Daily: When you put The John the Baptist EP. out, was this your personal venture? How did it all come about?

Ken: It started basically just so we could have a label to put our selves out on. I was hoping, and I still am, I guess that eventually we will expand...but we just don't have the financial resources.

Daily: Do you feel that your an exclusively Canadian band with a Canadian sound?

Ken: No no no....

Steve: People don't know what a Canadian attitude is, that's something which is good for us because we really don't have an English attitude or an American attitude, but I think it's important that we're a Canadian band.

Norm: I don't think that you can define pop music, (or) at least a country as having a certain style of pop music, because American music is so widespread. It goes from ZZ

Top to...Bruce Springsteen to Micheal Jacon. None of them are particularly the same, none of them have the same sound."

Steve: I don't think that a Canadian sound has been established...The kind of comparison that we've been given is the best of what's coming out of (America and the U.K.), R.E.M. and The Smiths — something like that...If we sound like The Smiths or R.E.M., it's because we happen to have the same influences as they did when we started out. If we like them it's because we realize that they are doing much of the same as us."

Norm: Let's do an R.E.M song."

Steve: It's just sort of a happy coincidence.

Norm: I like the Byrds, but I don't specifically go out and try to get a twangy guitar sound.

Ken: It's just because we have cheap equipment, we can't get any other sound.

Norm: We get natural twang (laughter).



This "Blue Piano" played to a receptive crowd at a Daily-sponsored anti-apartheid benefit at McGill last night. The event, organized by Theatre Shmeatre, also featured a frenetic dance performance by Margie Gills. All money raised by the benefit will go to the African National Congress, Montréal Action Against Apartheid, the United Democratic Front, the Domestic Workers Union and the Council of South African Students.

encouraging show with This "Blue Piano" figuring prominently in the six band lineup.

The VOT LP. is the second release for the band after last year's The John the Baptist EP. So this is a promising time for the group, and a good opportunity to catch their feelings of themselves and their music.

I spoke with Colin Cahill, Ken Ashdown, Stephen Lamont and Norman Mackay in Colin's basement in Ville St. Laurent.

Daily: What do you think of the Montreal music scene and how it has evolved?

Norman: At the moment there seems to be three camps, there's the Og (record label) camp, the hardcore scene, and now luckily there's something for the rest of us. I think it's a great idea because it gives a lot of bands the chance to be heard that would't normally

the record companies?

Ken: In a way there is because a lot of people are talking, well you know: Corey Hart the vanguard of Montréal music (laughter), and Men Without Hats...So maybe people are looking to Montreal because the scene is starting to develop, and they've got these names to precede them...but a lot of people realize that the record companies are in Toronto, and so they all tend to gravitate toward there in hopes of being discovered there.

Daily: Would you ever go there?

Ken: Well not to set up shop or anything, no. From what I've seen, to be sure there's a lot of good Toronto bands, good Ottawa bands and good Montreal bands, but what inevitably separates all these bands is; Can they sustain what they're doing over a period of time.

Daily: Do you think that there is a better environment for

Daily: Well do you consider yourselves a pop band?

Ken: Oh yeah, very much, I think its evident. We're a long way from doing scratch mixes or weird voice-overs taken from old movies or P-Funk, whatever the hell that means."

Daily: What has the reaction been to you in Montréal?

Steve: It's been a fairly cerebral reaction. Most people when they come to see us tend to listen rather than jump around. Partly because we're not that kind of band, ah...dance band.

Daily: Is it evident in your stage show that your more intellectual perhaps?

Local music hits vinyl

by Robert Costain

When drawing comparisons to other large American cities, many people lament an apparent lack of a healthy local music scene in Montréal. The assertion that this city is "musically dead" except for mainstream pop acts like Luba, Corey Hart and The Box, unfortunately blinds many eyes to the talent which does exist here.

Part of the problem is that few local music acts have been given a medium to express themselves to a wide audience.

Bands that have been touring the local club circuit for months, even years, remained confined to small venues in far

off corners. The acts that do make it big sometimes seem to appear out of nowhere, the products of slick packaging and production. Who ever heard of Corey Hart before "Sunglasses at Night"?

VOT Records/Faze Music are a new Montréal-based company dedicated to providing exposure to bands who are trying to break into mainstream success. With two releases by local "light alternative" acts to their credit, the fledgling outfit has just come out with a compilation LP of Montréal Island bands called Listen. The album features ten tracks, each by a different band, thus acting as a

continued on page 7

the supplement

Staff meeting today today at 5pm in the Daily Office.
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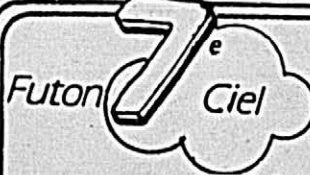
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CEGEP fakes Apartheid

MONTREAL (CUP)—A bomb threat, objections from the school administration and phone calls from angry parents put an end to an apartheid simulation day at a college in Montréal.

For one day during the anti-apartheid activities at Champlain College this week, apartheid was to be reversed. Different areas of the college were going to be segregated along racial lines in a school where blacks make up about 8 per cent of the population and whites over 70 per cent.

"In the cafeteria, blacks and coloureds were to have a sectioned-off area with couches, side tables and dinner tables with table clothes. The whites — regular cafeteria tables," President of the Champlain Anti-Apartheid Committee Robert Douglas, who organised the week's activities.

The organisers were going to put a yellow line on the floors separating where whites and blacks could walk. The two main central washrooms on the first floor were to be for blacks only. Whites would have to use more out of the way bathrooms. The front door, the only fountain in the cafeteria, and the main fountains on the ground floor were to be exclusively for blacks. Benches would be marked "blacks only" and "whites only." Also, the radio station was to be run by blacks. "We were going to play music disliked by the majority of the population," said Douglas.

White students were to be the monitors in charge of enforcing this simulation apartheid.

The school administration rejected the entire proposal because they were afraid fights would break out between monitors and students. However, once 20 teachers offered to take over the "policing," the administration backed down.

But, yesterday morning, the director of Student Services received two phone calls from angry parents. One woman said her son should not be discriminated against and his rights should not be infringed upon, according to Douglas. She said school was "a place for education and not this sort of thing."

Douglas was approached in the hallway by several students. "One wanted to start a petition against the day saying that we treat our blacks well at Champlain and there is no reason whites here should have to pay for the problems of apartheid."

Another student with similar complaints said she had never heard of apartheid, Douglas said. After talking to both students for less than 15 minutes they had changed their minds, he added.

However, a bomb threat put an end to the good will.

Someone from within the college phoned the Director of Student Services Andre LeBlanc and said if the apartheid day went ahead, they would explode a bomb in the school.

According to LeBlanc, the call was probably an idle threat. LeBlanc said, however, that if they got such a call, the school would have to be evacuated and closed for the day.

"We had to pull the plug on the whole project," said Douglas, "but because of the controversy at least people have had to think about it."

Douglas is now going to have to call CBC's "Journal" and local newspapers, who were going to cover the event, to say the day is off.

"I am black and I think I would have learnt something as well," said Douglas. "I would have felt very guilty that day. Apartheid and racism not only hurts those who suffer from it but the people who enforce it too."

Lebanon's Jihad

by Ari Fainchtein and Mark Marshall

The Lebanese civil war has converted Lebanon into "an open soccer field, for the Israelis to do as they wish" said Dr. Amal Shamma at a fundraising lecture for Save Lebanon Inc. Friday Sept. 27.

According to Dr. Shamma, Director of Pediatrics at the Berbir Hospital in Beirut, "before 1982, the conflict was ideological, with confessional overtones." Now, she said, "the conflict has become more and more confessional — a person is shot at and killed because s/he belongs to a certain sect."

"This was one of the goals of the Israeli involvement in Lebanon, in that eventually Lebanon would be divided into mini states... each would be established on the basis of a certain sect."

Israel has done this in order of "give justification to a Jewish state in the region." For this reason, said Shamma, "Israel had to destroy the con-



Theatre Shmeatre, a local political improvisational theatre troupe, performed at last night's anti-Apartheid benefit, sponsored by the Daily and backed by many other groups, including the International Youth for Peace and Justice Tour, the Montréal Mirror, NDP Québec, RAJ, the Negro Community Centre and many others.

Canada lacks autonomy

by Martha Hunter

"Canada needs to establish an autonomous surveillance and control capacity — not to protect ourselves against Soviet attack (obviously impossible), but to protect ourselves against American 'help'."

This suggestion was made by Ernie Regehr as an alternative to our present inability to act independently from US military decisions during a speech at McGill Tuesday. The speech was sponsored by McGill Employees for Nuclear Disarmament (MEND) and Lawyers for Social Responsibility.

Author of *Making a Killing: the Economics of the Arms Race* and research co-ordinator of Project Ploughshares, Regehr told McGill students that "what Canada does in the international sphere is more or less insignificant (we can only tell the US and the USSR what they should be doing)," and that 'realistic' or 'practical' action consists of uncritical compliance with U.S. military policy, is itself an unrealistic cultural statement.

Presently, Canada's truncated military industry produces isolated component parts for the highly integrated American weapons systems. Although Canada sells about \$200 million worth of arms to the Third World every year, the United States is by far the largest consumer of our military products (at \$1.5 billion per year).

In order to maintain this export level, Canada must purchase military equipment from the US. Instead of buying Canadian Long Range Patrol Aircraft (useful for arctic surveillance, search & rescue, peace-keeping missions etc.) our military budget has sunk into high-tech American planes (useful only when integrated with the American Anti-submarine Warfare System), said Regehr.

Admittedly, developing an integrated military industry to meet Canada's military needs would not make up the jobs lost from reduced exports to the US.

However, Regehr mentions the possibility, if a complicated one, of industrial conversion whereby we would produce goods that meet human rather than military needs.

This "fundamental ambivalence" that Regehr speaks of is apparent today in the discrepancy between

Mulroney's attitude towards Reagan's Strategic Defense Initiative (Star Wars) and the feelings of the majority of Canadians towards a plan so inappropriately named.

Star Wars is not a concept whose sole objective is the defence of the American (and incidentally the Canadian) people, but a plan that will (in theory) allow the US the flexibility of nuclear superiority in crisis situations.

Evidently, members of the Pentagon lament the loss of American nuclear superiority in the mid-70's, and with it the ability to use the threat of a nuclear attack to influence the USSR's activities in the Third World, where, so often, "American interests" are at stake.

Canada is in a position to play an active role in the development of Star Wars. When it comes to military trade and services, the normal trade barriers between Canada and the US are not observed, says Regehr. For all intents and purposes the border is eliminated, allowing Canadian businesses, military institutions, and universities to operate as 'American' in the military sphere. McGill is one of these universities.

Anthony Paré, a member of the MEND (McGill Employees for Nuclear Disarmament) Steering Committee, spoke briefly after Regehr.

Paré said that when MEND brought up the question of McGill's participation in military research to the Executive Committee of the Graduate Faculty, the MEND reps were rebuffed.

The establishment of a screening committee on the ethical nature of particular pieces of research would be

continued on page 8

If you can't hum it, it isn't music.
Josef Stalin

the McGill Daily

75th year of publication

letters

To the Daily:

I am writing re your article "Not a Love Song". Although the violence against women was extremely disturbing in these songs, the language the writer used was equally so. One does not need to have the words cock and cunt flashed across a page to understand the brutality of rape. Why were such obviously male-inverted female put downs used to push a point that was already violently blatant? This showed a lack of imagination and the ignorant assumption that only vulgar violent songs, trash vs trash. You goofed-up a great opportunity to win the support of women and men alike in the battle against sexism.

Megan Williams
Political Science U2

To the Daily:

I object to Julian Samuel's review of the film Kiss of the Spider Woman on two grounds. Firstly, I found the narrow-mindedness and insularity of the review to approach arrogance; moreover, there were omissions from the plot description so gaping and convenient as to have necessarily been intentional.

Samuel sees the film as an attempt "to introduce sexual politics into mainstream film." It is not. The fact that Samuel was lucky enough to see a film with a gay lead character allows him to vent his spleen at the homophobic, patriarchal world which he discerns everywhere around him, even in the dark of a movie theatre.

It is hard to describe this article as a film review at all, so divorced is it from the reality of the film. Indeed, one notices that there is no reference in the review to the director or even the principal actors of *Spider Woman*. One senses that Samuel has no interest in the film itself and sees the review only as a forum for his own ideas.

Ironically, part of Samuel's problem lies in his inability to view Molina as a political symbol. Consequently, he is preoccupied with the fact that the spy is a gay, completely ignoring Molina's own internal conflict. Blinded by his paranoia, Samuel cannot see that Molina's sexuality is intended as part of the dynamic of the relationship between two men rather than as a political statement.

When Samuel argues that heterosexuals are more likely to become spies than homosexuals, his attack has degenerated into absurdity. And when he asks (rhetorically, I suspect): "It is a straight system that is the root of all evil, is it not?" It is obvious he has left the film behind and is rushing headlong into pure introspection.

Samuel's selective "plot sum-

mary" is blatantly disingenuous. In an effort to illustrate his point, he selects only those aspects of the film which substantiate his thesis. For example, he refers to Molina as a "faggot" in inverted commas, imputing this view of him to Valentin. In fact, it is Molina himself who uses the word.

Other omissions in the review are even more startling. In describing the relationship of the two prisoners, Samuel refers to Valentin's "prefatory (sic) acceptance of homosexuality." It seems he is forgetting that Valentin and Molina eventually make love. Perhaps Samuel wasn't able to stay for the end of the film. Moreover, Molina's courageous attempt to atone for his

Parliament Hill was organized not by the F.E.D. as stated in your article, but by the Canadian Council for Co-Parenting (C.C.C.), a Canada-wide group based in Ottawa which advocates co-parenting, shared custody, and divorce mediation.

Also, having never spoken to Ms. Asimakopulos I am quite disturbed that she should quote me completely out of context. Yes, my political views are feminist and I strongly support women's issues but I also feel that too many women refuse to share custody of their offspring with their former spouses and inhibit both the child's access to their fathers and vice versa. There are men in the F.E.D. who are financially responsible for their

between Brian and the NACSW et al.

In addition, I find it highly insensitive on Elizabeth Sloss' part to so easily dismiss presumption of joint custody as unwarranted in view of the fact that "80 percent of American custody decisions are uncontested" (46 out of 50 American states presume joint custody), and "it is a 'minor' part of the population that is affected". Women, homosexuals, blacks, et al have been fighting for their rights and against their oppression as minorities for years. Since when does a group of victims, however "minor" have its rights brushed off?

I think that instead of misquoting or choosing inappropriate quotes you would have done well to simply publish some of our basic objectives, the most fundamental of which is to achieve genuine equality for children and mothers and fathers in family law, separation, and divorce, through shared child custody and equal parental guidance and responsibility with the aim of ensuring the right of children to free and unhindered access to both parents and grandparents.

Finally, I was dismayed to see that none of the 'for further information numbers' I provided you with were used in your article. Despite the inadequacies of the article, there may yet be people among McGill's staff and students who could benefit from support group like FED which welcomes fathers, mothers, grandparents — anyone concerned. You can contact us through Brian Demaine at 989-1566, or, if in need of crisis support or information call Claude Guerin at 626-5455.

Alena Smith

FATHERS FOR EQUALITY IN
DIVORCE

Arts U1

Rights of the non-existent

To the Daily:

The Women's Union is finally being honest about their pro-abortion stand. The most important note I have to make to the 'collective' women's union (and I hope all McGill women feel fully represented by their statement) is their statement that Students for Life's efforts are related to protecting the rights of the unborn child. CONGRATULATIONS. Yes, the unborn is a CHILD — a HUMAN CHILD. That is the central dilemma of the abortion issue: we are dealing with TWO HUMAN LIVES — the mother's and the child's.

They also seem to have grasped the point that it is the 'pregnancy' that is unwanted...not the 'child'. Lastly, I would like to mention to whoever was responsible for

gathering information from the table in the union building, that this was the first information table of the year and it was specifically dealing with the abortion issue, however future information tables will deal with a variety of issues with which we are concerned: i.e. quality of life, infanticide, euthanasia etc.

Sandy Goodie
U3 Education

To the Daily:

This letter is in reference to your article "Not a Love Song" that appeared in the Monday, September 23rd issue of the Daily. The article has many fallacies as well as several misleading points. The Engineering students, male or female. Your article brought more attention to this songbook than it should ever have received. It was taken out of context, and none of the songs figured prominently in our orientation activities.

The language of the article was purely sensationalist, while the ideas were clichéd and outdated. We question the validity of some of your facts, and the conclusions at which you arrived. What sort of poll concluded that "60 percent of all men...would rape a woman if they had the chance?" Our friends and fellow students do not indicate that there is a correlation between being an engineer and a woman hater. If this were the case, there would surely be less female students in the faculty.

There are about 280 female engineering students. Furthermore, the Engineering Undergraduate Society executive is comprised of six members, five of whom are women. We feel that the authors were wrong in stereotyping male engineers as sexist and violent. Your article served only to perpetuate this myth.

Perhaps the staff of the Daily should have consulted engineering students before judging them. This may result in more accurate journalism, and a more realistic view of engineers.

Lydia Pinkas

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Karen Woodford

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betrayal of Valentin is ignored in the review. To Samuel, Molina is the bad guy of the film — bad, presumably, because "mainstream" culture always misrepresents gays. But Samuel is once again disregarding fact for the sake of polemic.

It strikes me that the mistakes in this article are representative of many of the failures of the past *Daily* film reviews. Like some *Daily* staffers, Samuel seems to believe that the only criterion for including a fact in a story is its consistency with the point he is trying to make. Art, for Samuel, exists not so much to inform and be appreciated, as to serve as an excuse for pontification.

Michael Smart
U3 Arts

To the Daily:

In response to Anna Asimakopulos' article entitled *Fathers feel bad too* (The Daily, Sept. 23rd 1985) I would like to clarify the following:

The September 18th march on

children and yet have no say in the child's educational, emotional and spiritual development, and, for whatever reasons, their children are not available to them during the fathers' visitation time. (The non-custodial parents' right of access to their children's school records are protected under article 570 of the civil code and by the Ministère de l'Éducation's règlement sur regimes pédagogique du primaire et de l'école pré-scolaire R.R.Q. 1981, c.C-60, r.11 articles 1 and 23.) These men aren't asking not to pay alimony/child support, now are they asking for sole custody; they simply want equality.

Furthermore I am extremely disappointed to see Brian Demaine, our Chairperson, portrayed as anti-feminist by statements quoted in your article. Brian is anti-sexist whether the sexism is aimed at men or women. Surely your reporter spoke to Brian about more than his views on the NACSW being that the article is ostensibly about fathers wanting their rights to their children. There was no need for the article to be turned into a debate

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Diane Dyson (pillage and divinity)



Don Pasquale opens Montréal season

by Catherine Creighton

The Opéra de Montréal's first production of the season, *Don Pasquale*, was a delightful success.

This charming, Italian comic opera by Gaetano Donizetti guides you through the follies of the rich old bachelor Don Pasquale, as his nephew's lover, Norina, conspires with his doctor Malatesta, to con him into a phony marriage with Norina, alias Sofronia (Malatesta's phony sister). Immediately after the phony marriage contract is signed, Norina-Sofronia becomes absolutely unbearable to live with.

The opera is fairly simple to follow if you read the synopsis

given in the programme, although it always helps to take a peak at the libretto (short text of the opera) beforehand for further comprehension and enjoyment of the opera.

Don Pasquale is full of beautiful lyrical melodies ("tunes") as well as technically interesting virtuoso passages. The music is light, bright and funny, and the excellently chosen cast gave just the right amount of comic life to their characters.

Due largely to Humbert Camerlino's direction, the actors' interpretations were less slapstick and consequently a little more believable.

Set in 1900 Rome, instead of

the usual early nineteenth century, the costumes and sets were more familiar and comfortable both to the audience and the singers. Consequently, many movements and gestures seemed more "natural," without the need to cope with mannerisms of a more distant period.

Particularly noticeable in this respect was the character of Ernesto, usually portrayed as the "soppy" tenor. This role became alive and real as a warm and passionate man who was frustrated by his uncle's refusal to accept his choice for the future. Jon Garrison's portrayal of Ernesto was further enhanced by his fine light tenor voice with only occa-

sional singing slightly under the note.

Claude Corbeil, a familiar face and voice on the Montréal opera stage, particularly in comic opera, gave his usual first-class performance. The Québécois bass-baritone gave plotting Malatesta a wonderfully joyful life of his own.

Marie-Danielle Parent's first major role proved to be a resounding success. Also from Québec, this lyric soprano's spunky portrayal of Norina added delight to the evening. Her bright, clear, even voice revealed warmth on her lyrical side and brilliant virtuosity on her technical side.

Finally, the star of the show, Pierre Charbonneau, another Québécois and another

familiar face and voice for Montréal opera lovers. Besides his rich bass voice, Charbonneau has an uncanny knack for the theatre and, in particular, the comic character roles. His timing is impeccable, his ideas for character movements and gestures seemingly endless and very effective.

I found *Don Pasquale* the young opera company's best production so far. The casting, direction, costumes, interpretations all produced a first-class production. Since it was a largely Québécois cast, it leaves one proud to be a Québécois. There are still two performances left — October 5, 8 — don't miss it!

Vancouver choreographer brings Sisyphus to Montréal

by Donald Weikert

The Festivale du Nouvelle Danse gave Montréalers the opportunity to see the work of Karen Jamieson, a Vancouver choreographer not often seen in the east.

The strength of Karen Jamieson's work is that it combines clear intellectual themes with evocative movement. She studied philosophy and anthropology at the University of British Columbia and her work shows a strong interest in myth and group behaviour.

In her first piece in last Thursday's show, Jamieson recreated the myth of Sisyphus. She shows that Sisyphus suffers from more than just being condemned to roll a rock up the hill. In the monotony of eternity his tortures are more varied. He is not alone. He is plagued by a group of spirits who act as his tormentors and (paradoxically) as his aids.

For Jamieson the line between demon and fellow sufferer is not clearly drawn. In the most gripping scene of the piece,

dancers join together and repeatedly hurl themselves against a wall, smashing against it in waves. The image recurs several times, showing the impossibility of escape. The demons not only create torture but are victims of it.

The image of the group hurling themselves against the wall alternates with images of the group torturing Sisyphus. They attack him with frightening intensity. They exhaust him, and exhaustion is the core of his torture.

How does Sisyphus survive in an eternity of torture? By the renewal brought to him by the demons — his fellow sufferers. The greatest strength of Jamieson's piece is that the role of the demon is not just to torture, but to heal so that torture can continue.

Jamieson's anthropological interest comes out in the second piece *The Road Show* where she looks at crowds and how they form. There were two elements in the piece: the crowd, and the woman who stood at the side and manipulated it.

continued on page 10

Toronto dances

by Donald Weikert

The most technically accomplished Canadian company at *Festivale Internationale de Nouvelle Danse* was clearly Christopher House and the dancers of the Toronto Dance Theatre. The pieces they presented last Thursday night concentrated on pure movement and seemed less occupied with abstract themes.

The first work *Untitled Quartet* showed beautiful partnering between two couples. One was unhurried and peaceful with the man moving little, quietly aiding and supporting the woman. The other had a different quality. The man moved only a bit but the women became frantic and violent trying to climb over him or go through while he remained solid and unperturbed. He absorbed her turmoil.

The second piece, *Schubert Dances* was a solo by Christopher House. The piece was technically masterful, the lines formed were clear, the footwork was fast and neat. You never questioned his balance or physical control.

Although the movement was in a modern dance vocabulary, it included elements of a ballet aesthetic. Where modern dance reveals elements of the music which are not immediately apparent, the movements in ballet are often dictated by the surface elements of the music.

For all the brilliance of House's technique, he explored no new hidden subtleties or themes. It felt like a simple physical rendition of the music not an interpretation or exploration. Though the dancers arrived technically, it felt as though the choreography could further explore the music.

events

Thursday

McGill School of Social Work film series, *Killing us Softly: Images of Women in Advertising* Wilson Hall Rm 110, 13h00-14h00.

Detour Tonight McGill's Residence every Thursday night. Beer only 1 buck. Brown Cow and Shandy specials. Top of Unviersity. An Inter-residence Council event.

Network Alternatives Hyde park — free forum for debate and discussion. 13h30 weather permitting, outside Redpath Hall. Info.: 392-8976.

PC McGill meeting, discussion of P.C.'s first year in government. Guest speaker. 18h00, Union 425.

P.C. McGill reunion discussion de la première année du gouvernement P.C., conférence invitée. Tous Bienvenue! 18h00, Union 425.

Do Oral Presentations Bother You? Does the prospect of speaking aloud in class upset you? Call McGill's Counselling Service. A public speaking anxiety group is now being formed. Info.: 392-5119.

Yoga as Process with Uma Cotten 10h00-11h30 at the Yellow Door, 3625 Aylmer, 392-6742. Free, sponsored by Student Christian Movement.

McGill Student Pugwash A lecture by Dr. Dawson Schultz, Medical Ethicist, Montréal Children's Hospital. 19h30, Lea 219. Info.: 934-4743.

Women, Faith, & Freedom lunch-time discussions (bring your own lunch) 12h00-13h00 at the Yellow Door. This week's talk: Learned Women and the Medieval University.

McGill Film Society presents Top Hat 20h00, FDA Auditorium, \$2.00. McGill Project Ploughshares and Concordia QPIRG slide show Militarization: an obstacle to development with Reverend Chris Ferguson speaking on Central America. 12h00, Union B09-B10.

Armenian Students' Association weekly get together and office hours. 15h00-17h00, Union 402. Info.: 286-0684.

Network Alternatives open forum for debate and discussion (Hyde Park) at 13h00 outside Redpath Library.

McGill Photographic Society special general meeting for calendar issue at 17h00 in Union 302.

McGill School of Social Work presents the film *Killing Us Softly* in Wilson 110 at 13h00.

Friday

Dialogue on Ideas a student discussion group on "How the university works" will meet with Dean of Students I. Gopnik in 3495 Peel, top floor at 15h00.

Caribbean Students' Association meeting with film in Union 425 at 18h00.

Daily Scenedition meeting 12h00 in Union 408, or leave your name & number in the Daily office. We need writers, production help, graphic artists. No experience necessary.

Saturday

The Fourth Stream Concert, free jazz. 21h00-23h00, Café Commun, 201 Milton. Info.: 286-0903.

German Students Association Oktoberfest — The original German party. 20h00, Thompson House.

Newman Centre Sock Hop! 1950s style. Free Admission. BYOB. 20h00, at the Newman Centre, 3484 Peel St. Info.: 392-6711.

Women's Varsity Soccer Round Robin Tournament against Sherbrooke University, Concordia, and University of Québec. Noon Saturday and 9h00 Sunday at Molson Stadium. Info.: 937-1200.

Sunday

McGill Women's Rugby Club Rugby Games against Bishop's and Concordia or John-Abbott. Forbes Field, behind the residences, 12h00. Come Worship at St. Martha's-in-the-Basement, 3521 University. 10h30. Brunch follows. All Welcome. Info.: 392-5890 or 849-2042.

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by Sue Motyka
and Sue Turgeon

Big Sue: Pasolini has made the

Big Sue: The beginning was good. The middle was good. The end was good. The beginning and end were better than the middle. The middle was concerned with the play although it was better than the play. The beginning and end were about the mister who made the film's life during some politic called FASCISM. The beginning was more surreal than the end so it was better. I don't like answering questions like this one.

Little Sue: Can you give me a

We see baby Oedipus, bound at the feet, being carried by a man across an Ancient Greek wasteland. In this section, Pasolini adheres to the plot of Sophocles' play as we follow Oedipus on his quest to avoid the oracle's prophecy that he will kill his father and sleep with his mother. Oedipus unconsciously does so, asserting the belief that men are at the mercy of the gods. Realizing his situation, he plucks his eyes out.

Pasolini switches back to Italy in the 1960's. The baby Oedipus of the first part is now a grown, blind man being led around by a young boy. Ultimately he comes to a field where he was brought by his mother as a baby, which ends the action and the film. Pasolini has made a full circle, detouring

by Miles Pittman

"Doug Pub, of course."

The beer is cheap, the music is loud, the room is small, and

However distasteful this may sound, there is a certain atmosphere and panache about

Presently, the Douglas Hall Students' Council is trying to decide who will be Pub managers for the fall semester. There is some apprehension among the regulars about who it will be, what kind of music they will play, and how late they'll let the Pub stay open.

But the music, in a way, is cosmetic. What really makes

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by Ken Vandermark

The Dirty Dozen Brass Band, who will perform this Tuesday have already recieved strong reviews for their first album and they have a reputation for being excellent in concert. Their music is based on a contemporary version of the **New Orleans Marching Band**; instead of playing marching tunes they perform upbeat arrangements of **Thelonius Monk** and **Duke Ellington**. **Jack DeJohnette**, and his band, **Special Edittion** will also be performing on Tuesday

Tatou's mild alternatives

by Melinda Ham

Tatou is a restaurant-bar on St. Laurent and Prince Arthur. Recently having changed ownership, the bar has been transformed from a rough police bust bar to an upright rock and restaurant bar.

According to the new manager James Macdonald, Montréal already has an excess of "alternative" music venues like the Les Foufounes. Macdonald wants to "get back to the traditional rock and roll" which still "holds a fascination for a large audience."

The audience Macdonald hopes to attract includes the student crowd, 20 to 30 year-old professionals, as well as the token artists and writers, "just to give the place a little flare."

His bait for the poor student is nightly bands with no cover charge and "Happy Hour" Tuesdays and Wednesdays, midnight to one — two beers for \$2.75.

Macdonald feels he has an insiders view into the music world since he, himself, is a member of the James Macdonald Band.

"We all owe each other money," he admits, and therefore it is easy for him to get gigs. In the past month such original music bands as Three O'Clock Train and Seven Sisters have graced these walls as well as local Montréal cover acts like Indigo and Macdonald's own band.

Last Saturday night, Ministry of Truth was playing. They performed a liberal mixture from Talking Heads to

the Temptations. A very straight-laced band wearing white shirts and thin, black ties, they still hadn't loosened up by the end of the first set and were extremely unanimated.

The bar-club aspect of Tatou is its real redeeming feature. The restaurant food is second rate and not worth the average \$7.25 entree price. The dishes involve a small combination of Mexican and Iranian choices.

For hors d'oeuvres, the Nachos were cheesy yet lacked pizzazz. As for the entrees, the "crazy-chicken" is quite edible, but not very innovative. It is served surrounded by mounds of salad and rice.

The enchiladas were soggy and contained huge dry chunks of chicken (whatever happened

to bite-size?) dabbled with bland Heinz chili sauce. They really were not too appetizing. This was definitely not authentic Mexican cuisine, rather poor imitation Tex-Mex.

Tatou is just around the corner from the Prince Arthur strip, having competitive prices but lower standards. If you are looking for quantity rather than quality, it may be just the place for you.

If one takes into account the decor, the bands, the drinks and the food, one all-encompassing adjective come to mind, mediocre. Tatou is the epitome of middle of the road entertainment — both in goal and in product. But if you want a night on the town that's on a par with Gert's, yet a little more expensive, this is the place to go.

...Local 'Listen' now on Record

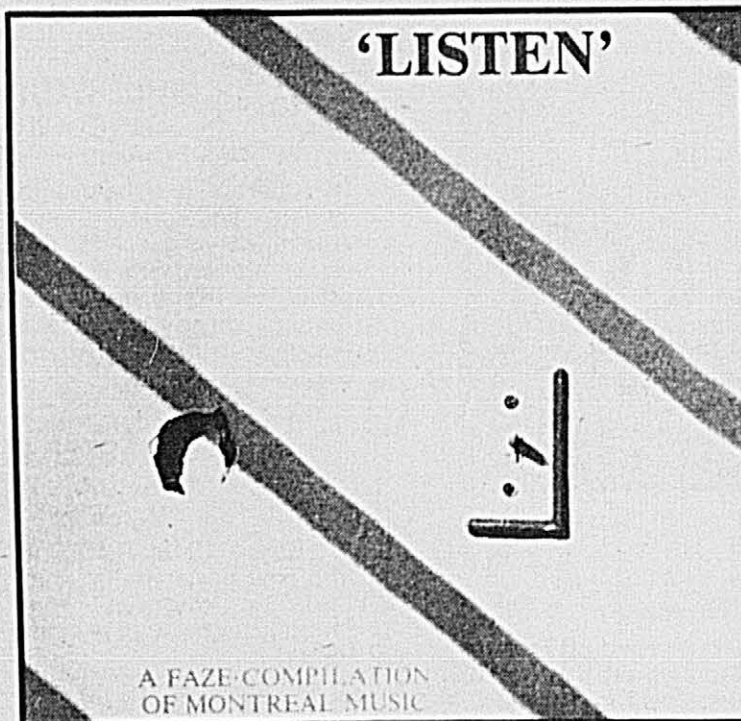
continued from page 1

showcase and general smorgasbord of local talent.

The concept has been called "brilliant" by at least one local radio host, but it is far from new. Similar compilation packages have been appearing in other Canadian cities for a long time, so it is about time that something of this type appeared here. Even with the release of the *From Montréal* EP two years ago, *Listen* is the first compendium of widely accessible local music to make the record racks.

One only wishes that *Listen* executive producers Morris Apelbaum and Duncan MacTavish had had the resources to do this album a long time ago. Still, one should not complain too much now that the need has been filled. Kudos should go to both producers for the quality of material and recording, and the high production value of the entire package. It is not the muddy, sludgy sound that people have come to expect from low budget, locally-released albums; a sound that some nameless bands have gone to great lengths to achieve and maintain. Fortunately, *Listen* is crisp and bright, with sound quality that would be acceptable for most commercial releases.

The first side of the disc is dominated by acts who have established reputations (mostly positive) through frequent performances and/or previous vinyl releases. Bands like The Darned, This "Blue Piano", Ethnic Drivers and Secret Act are fairly familiar names on the local scene who generally deserve any publicity they can get. Styles range from the near country sound of The Darned to the articulate folk-rock sound of This "Blue Piano" to the punchy alternative



sound of Secret Act. Each of the bands put in solid tracks which should only serve to solidify their reputations.

The acts on side two are lesser known names for whom

the album is probably a much more important exercise. The material is not quite as strong as that of the "established" bands, but nonetheless makes for an interesting, enjoyable

listen. The message which comes through all the various styles is that Montréal will be hearing much more from these groups.

The songwriting is generally strong, and the musicianship falls well above mere competence. There is no lack of talent among these bands, and names like Big Things, Three Lines, Tumblers, Chapter 24, Let's Go Golfing, and Degrees of Freedom will hopefully soon become familiar names to local music lovers.

The thing that all the bands on *Listen* share is their unabashed pursuit of a mainstream audience. While their music is not pop schlock, it is not obscure cult music either. Unlike some other talented creative acts in the city, these bands are not content with underground success. If they can maintain the quality shown on this release, they need not feel guilty about going for the top.

Tutti pop: Squeeze is back

by Marnie Waxman

Squeeze's three year hiatus has just been terminated with the release of their new album *Cosi Fan Tutti Frutti*.

Over the course of a five album career, Squeeze earned its reputation as the best of the post-Beatle pop bands. Their rank was due to the imaginations of song-writers Chris Difford and Glenn Tilbrook along with the intricate musical talents of the band.

The new album appears to mark a maturation of the talents of the group, especially concerning their lyrics. The three year "sabbatical" seems

to have altered their views on life, changing the focus that of youth to adult.

Their earlier material such as *Tempted* or *Goodbye Girl* simply deal with chasing women and the downfall of relationships.

With *Cosi Fan Tutti Frutti* they have moved away from naïve relationships, and moved on to the leading problems that exist in our society, such as drug abuse, alcoholism and loneliness.

No place like home is an ironic title for a song that ventilates a prison-type suffocating home life, which contrasts Squeeze's earlier work.

Heartbreaking world is a political expostulation referring to the starving children on the TV screen and the soldier who never made it home.

Cosi Fan Tutti Frutti is thematically the most aspiring album that Squeeze has created, even though their musical style has not changed.

In all likelihood none of the songs on this album will become great hits. But this does not insinuate that this is not a creative nor cohesive record. All that Squeeze needs is the proper air time which they have not yet been given, and there would certainly be more attention paid to this band.

ALTERNATIVE: Jungle Bash Saturday at Concordia's Hall Building with The Gruesomes, Living Proof, Dub U5, Screaming Bamboo, Ray Condo and his Hardrock Goners, \$3.98



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Runners place second

by André Touchburn

McGill's male and female cross-country running teams both finished in second place at the Laval University Invitational in Ste. Foy, Quebec last Saturday.

Twenty-four McGill runners made the trip up the St. Lawrence to compete with four other Québec universities.

McGill's Catherine O'Brien led the women, finishing the 5.4 kilometre course in 26:20, while Dave McGruer completed the men's 10.4 K course in 35:06.

The tournament's organizers opted for a flat, unobstructed course since this was the maiden race of the season. Coach Tom Silletta was very pleased with the team's performance and is excited about the new season. "We have a strong and dedicated team," said Silletta. The team has had large turnouts at the daily practices with up to 30 runners in attendance.

This Saturday, McGill has another meet at Sherbrooke University. If all goes well and the decrepit McGill Athletics Department van doesn't fall apart on the Eastern Townships Autoroute, then we can expect another strong showing.

continued from page 3

"too difficult," MEND representatives were told by the Graduate Faculty Executive Committee. MEND was also told by the Committee that for McGill to refuse military research would be a political statement: Is allowing military research at McGill not a political statement?

Due to the vagueness and huge loopholes in McGill's research guidelines, it is possible, even probable, that Star Wars-related research will be carried out at McGill, especially considering the attitude of the Executive Committee towards the MEND representatives.

"Of the 30 committee members," said Paré, "one was sympathetic, the majority silently concurred with the 'if the government isn't stopping us, we shouldn't cut ourselves off' attitude, and about five were incensed."

"One member actually said: 'I feel that it is insulting that these two (the MEND reps) are here. Military research is the pride of the university,'" said Paré.

Meanwhile the "pride of the university" continues to provoke heated debate. And McGill continues to participate in military research, more often than not, in the form of US defense contracts.



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GONE WITH HARDY

by David Allen

February 4 — March 23

In America, just before the First World War, an English comedian, Stan, teamed up with an Australian singer and dancer, Kate, to form a vaudeville act. Silent movies then arrived on the scene. He went on to become one half of the famous comedy pair, Laurel and Hardy — she was shipped off back to Australia. This play is about Stan and Kate.

MASTER CLASS

by David Pownall

March 11 — April 6

It's Russia 1948. A late night party in the Kremlin. The hosts Stalin and his cultural bully-boy Zhdanov "entertain" composers Prokofiev and Shostakovich. A party none of them would ever forget!

STUFF AS DREAMS ARE MADE ON

by Fred Curchack

April 8 — May 25

The sorcerer Prospero, his beautiful daughter Miranda, the love-struck Ferdinand, the fiery spirit Ariel and the earthy monster Caliban all try to co-exist in one actor's mind and body. Using Shakespeare's incomparable text, the internationally acclaimed Fred Curchack transforms The Tempest into a theatrical fable for our times. This award-winning show premiered in San Francisco and was recently the hit of Montreal's Festival of the Americas.

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The "heroes" of this play are salesmen — not unlike Willy Loman of Death Of A Salesman. The cut-throat business ethic of the 80s is rough, especially in this sleazy Chicago world of real estate con artists. Here competition turns the American dream into a nightmare. Hailed as "the most exciting American play in years".

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Place d'Armes

McGill takes Shaughnessy

by Edward Leachman

McGill's Football Team rallied from a 14-0 deficit to defeat the Concordia Stingers 22-18 and re-capture the Shaughnessy Cup (their 13th in 17 Cup meetings vs Concordia) at Molson Stadium last Saturday.

The game, played in front of some 2,000 fans, had been rescheduled from Friday due to Hurricane Gloria. The postponement was believed to be the first in Canadian college football history.

Concordia, renowned for finding ways to lose a game, led 15-5 at halftime but turned over the ball in seven of nine possessions during the second half.

"I was dumbfounded," said Stinger Coach Skip Rochette. "In all my (eight) years I've never seen us give away a game like that. It was ridiculous and sad."

The game was full of key plays, the biggest of which was a "non-play" by Concordia corner Dave Cescon. With less than two minutes remaining, McGill quarterback (QB) Alex Tarczy threw an errant sideline pass into and out of Cescon's hands. An interception would've been a tailor-made touchdown.

The win, McGill's first of the season after three losses, was

crucial for both teams. In the seven-game league schedule McGill is tied with Bishop's for third place (one win and one loss each) while Concordia is tied for last (0-2). A third loss for the Stingers will cripple their playoff hopes.

Rookie QB Alex Tarczy, the fourth McGill pivot to see action this season, started and finished the game, completing 14 of 25 passes for 152 yards. But his ability to scramble (10 carries for 71 yards and one touchdown) was his most impressive feature.

"We knew he could play that kind of a game," said McGill Coach Charlie Baillie. "But he hadn't shown it in training-camp. I credit Coach Sheahan for convincing me to start Tarczy."

"I'm just glad we won," said Tarczy. "After last week's loss to Bishop's everyone kept knocking our QB situation. I wanted to prove them wrong and prove to my team-mates that we could win."

"A lot of guys put in extra preparation for this game and it was a big factor. We drove the ball well and gave our defence some rest." Last week the Redmen defence played almost the entire game.

"I'd like to give extra credit to the offensive line (Olivera, Campbell, Lekun, Koziris and Czenze)," added Tarczy. "They gave me lots of time."

Alex Tarczy will start at Carleton (2-0) this Saturday. Brian Fuller is off the disabled list and will probably be the back-up.

RED RIBBONS... Robin Bélanger scored the other McGill TD on a 55-yard fumble recovery... Kicker Jamie Greenbank added field-goals of 16 and 29-yards plus a two-point safety and two converts... Glenn Miller led the receivers with 69 yards on six passes... Former Montréal Expo Bill "The Spaceman" Lee was in attendance at the game. The controversial pitcher who claims that he was "black-balled" out of baseball, had come in from Moncton, N.B. to visit friends.

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WHAT'S HAPPENING AT HILLEL?

STANLEY STREET CINEMA

Persona
(Ingmar Bergman)

A renowned stage actress (Liv Ullmann) suffers an acute mental breakdown. During her convalescence she grows increasingly dependent on her nurse—a relationship suggesting that the two women change identities.

Tillie's Punctured Romance
(Charlie Chaplin)

The movie starts off as a party which turns into a riot and even when the cops show up there is nothing that can stop the pandemonium.

Screenings Wed., Oct. 9,
2:00 p.m. & 5:00 p.m.
3460 Stanley St.

AIDS HYSTERIA

How much do you really know?

Dr. Tsoukas, Assistant Professor of Medicine at McGill University, member of the World Hemophilia Foundation and presently serving on the A.I.D.S. advisory committee, will be lecturing on the AIDS controversy. This important topic concerns everybody, so make every effort to attend.

Thursday, Oct. 3, 2 p.m.
For more information
call Heidi at 845-9171

TASK FORCE FOR ETHIOPIAN JEWRY

A Party and Meeting with three students who recently returned from Israel, where they worked with Ethiopian Jews who survived Sudanese refugee camps.
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continued from page 5

When mere individuals, the crowd members fell into strife: couples formed and disintegrated as people passed from loving caresses to blows. It was only when they united as a group that the crowd had any momentum or impact.

It was music that created the crowd. A hammering electronic

beat submerged the individuals in a mechanical environment, forcing the crowd to form. The crowd broke apart again and individuals re-emerged when electronic music was replaced by chanting.

The women who manipulate the crowd joined only when she could give it focus and force with her direction. She gained

strength from the crowd, their force supporting and magnifying her presence. If the crowd was unwilling, the manipulator had to wrest control from it and force it to submit. At one point she was consumed by the crowd. They beat against her but finally did no harm; she rose and dominated them again.

The manipulator won in the

end. She pulled the crowd off the stage with a microphone cord. It was Jamieson's metaphor for the manipulative power of the amplified word.

For Jamieson, crowds exist without clarity and direction; when individuals submerge and bodies unite, they are vulnerable to any strong force that comes their way.



McGill Students' Society Elections

TO BE HELD OCT. 31, 1985 (ADVANCE POLLS OCT. 30, 1985)

NOMINATIONS ARE HEREBY CALLED FOR THE FOLLOWING POSITIONS

SENATE

Religious Studies 1 rep
Education 1 rep
Music 1 rep
Dentistry 1 rep

Candidates must be members of the McGill Students' Society and:

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies,

or

2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program,

or

3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, whichever is the lesser of the two. N.B. Students in Continuing Education are NOT members of the Students' Society.

Official nomination forms are available at the Students' Society General Office, room 105, 3480 McTavish Street.

All nomination forms must have the candidates signature, together with her/his year and faculty, address and telephone number.

Candidates may run for one position in each of three categories provided separate nomination papers are handed in for each position, a pen sketch of 100 words or less and a photo of the nominee must be handed in with the nomination.

All nominations must be submitted to the Students' Society General Office in the Students' Union no later than:

Wed. Oct. 4, 1985, 4:30 pm

c/o Leslie Copeland

Operations Secretary

Students' Society General Office
(Union 105)

The Following questions will be put to the electorate:

1. Do you approve a special fee for all members of the Students' Society of McGill University to go directly to McGill University until the Society's existing debt has been repaid? This debt will be repaid in approximately six years. The fee per semester to be approved shall be:
 - a) \$4.00 for full-time undergraduate students (\$8.00 per year)
 - b) \$2.00 for part-time undergraduate students (\$4.00 per year)
 - c) \$3.00 for full-time graduate students and students registered in the faculties of Law, Dentistry, Medicine and students pursuing their B. Arch. (\$6.00 per year)
 - d) \$1.50 for part-time and additional session graduate students (\$3.00 per year)

The Students' Society has undertaken not to deficit finance.

☐ yes ☐ no ☐ no opinion

2. In order for CFRM Radio McGill to obtain an FM broadcasting licence, CFRM must obtain a direct fee levy from McGill students. If after a period of three (3) years, CFRM has not obtained an FM licence, this fee will no longer be charged to students.

Therefore, I approve of a fee levy of \$2.00 (two dollars) per semester for all full-time undergraduate students; \$1.50 (one dollar fifty cents) for all full-time graduate, Medicine, Law, Dentistry and B. Architecture students, excluding additional session students; \$1.00 (one dollar) per semester for all part-time undergraduate students; and \$0.75 (seventy-five cents) per semester for all remaining McGill University Students.

☐ yes ☐ no ☐ no opinion

According to the McGill Students' Society Constitution:

A "NO" Committee may be formed in reference to the above referenda. Those interested should contact Earle Taylor, Union 105, for more information.

MARK PROUDMAN
Chief Returning Officer

THURSDAY, OCTOBER 3, 8 P.M.

PUB NIGHT

IN THE UNION BALLROOM

classifieds

Ads may be placed through the Daily, Room 803, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.
 McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*
 The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error.
 The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

2 1/2 furnished apartment, St. Marc and Ste. Catherine, to sublet, starting 1st October. Very near Guy Metro. Rent \$350 including utilities, negotiable. Phone: 989-2056

Available immediately 4 1/2 to share with responsible, mature student, Atwater Metro, newly renovated, non-smokers only, clean, quiet. \$220/mo. includes heat, Shelly 937-8733.

Country house for sale in Ste. Agnès de Dundee. Tranquil, secluded, 60 miles SW of Montréal, on the US border. 4 bedrooms, \$35,500. 465-9410/264-2539

Sublet until Christmas, large, furnished apt. T.V., stereo, cushy, ideal for couple. Reasonable. call: 277-8970.

URGENT: 6 1/2 on Durocher to share seek: Serious female student, non-smoking. \$208/month heat included. AVAILABLE NOW. 845-0819

343 — MOVERS

Moving? All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Call Stéphane — 288-8005.

Special moving rates for people without much to move and who help move themselves. Déménagements économiques si vous n'avez trop de bagages. Call John 844-6214.

350 — JOBS

ROCK BAND having already done a record ("Tears for Fears" music style) seeks ENGLISH-LANGUAGE SONGWRITER for lyrics collaboration. Call Pascale, 735-1027.

352 — HELP WANTED

Metropolitan News 1248 Peel St. Newspapers, magazines, maps, the latest fashion publications, from all over the world. Toronto Star, Ottawa Citizen, available same day. Needs help, full time, part time; Apply in person.

Earn Extra Money with fashion Jewellery. Start now! High commission plus bonus plus CASH bonus: 932-7535 between 9-5 p.m.

3 male models and one fashion choreographer needed for photos & shows—861-6663 between 5-7 p.m.

ATTENTION SALES PERSONS: Earn extra money by placing office coffee service in commercial locations in the Montreal area. Large commissions paid. CALL 748-9660.

354 — TYPING SERVICES

Theses, term papers, resumes. 18 years experience. Rapid service. 7 days a week. \$1.50 / double spaced. IBM (2 minutes from McGill Campus) Mrs. Paulette Vigneault: 288-9638, 288-0016.

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356 — SERVICES OFFERED

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Career counselling: Lorne Prupas, M.A. (Counselling and Educational Psychology) is available to you in your career search. 481-0972. Evening appointments. Fees on a sliding scale.

Word processing: professional service specializing in theses, reports, etc. Student and rush rates available. Letter-quality printer. Near McGill. Printing and graphics available too. 934-1455.

ROCK & BOP on McGill's biggest dance floor at DETOUR where beer is still only \$1.00. Brown Cow & Shandy specials. An FRC event. Top of University St.

Colour analysis: Project your best image using shades of colour that compliment you. Certified Colour Consultant. Cloth palette swatches. Call evenings: 935-0858

361 — ARTICLES FOR SALE

Bookshelves, desk, computer or stereo tables, other articles in wood, new, also Partitions (screens) three or more panels. Mike 526-0034

Antiques for sale: oak dresser (4' x 2 1/2' x 4'), oak double bed (5 1/2' headboard), bookshelf with two drawers at bottom, two glass doors (5' x 14" x 3"). \$1200 would let go for \$800. Call François after 7 pm at 286-1962

Boardsailors!! Must sell. "SAINVAL" competition model. Sleek, fast, ideal for up to 150 lbs. Very good condition. Asking \$500 firm. Call Monica during regular business hours at 735-1168.

Honda 90cc; dual purpose, automatic clutch; very low mileage; good condition; price negotiable. Call Pat 337-9689 (after 7pm on weekdays).

The typewriter you've been looking for. Smith Corona 2200, in excellent condition. Guaranteed for 30 days — \$200. Consistently types A+ term papers. 935-5694. A.M. before 11:30, or late P.M.

Executive, electric typewriter, I.B.M., good condition must be sold before Friday. Special \$150.00, call 328-1085

Beautiful Icelandic Sweater, brown, gray and off-white. Women's size M-L; various other clothes (e.g. Benetton, Esprit). All like new. Phone 935-0858 after 6 pm.

CYCLISTS! Clearance Sale. Rossin, Pogliaghi, Limongi, Marioni, Le Croco, Le Jeune. Clothing, accessories, overhauls. Call John at VeloTours. 481-3976

Traynor Mono Bloc II bass amplifier and cabinet. Kramer customized fretless bass. Electric piano wanted, would consider trades! Glen: 526-6772

Scuba Gear: Regulators and frontal B.C.'s. Photo darkroom equipment: Misc. Patterson items, new and used. Tel: 488-0314

SEX... now that I have your attention here's your chance to go to Boston-return for only \$110.00 Delta Airlines. Departure Oct. 4, 1985 15h50 return Sun. Oct. 6, 1985. Call Ron at 667-6003 after 6 p.m.

365 — TO GIVE AWAY

I'm in the market for a portable PC (IBM: KAYPRO). Have you a deal for me? 486-3861

372 — LOST & FOUND

Whoever found grey McGill knapsack from lower campus field Monday afternoon: books and wallet have great value—I would appreciate them back. Bruno 843-7384 or return to the Daily office.

374 — PERSONAL

Caroline Schlesinger!! Where are you? If you read this, contact Heather at 487-9471. I miss you!

Seen any good films lately? Tell us about it—McGill Nightline: 392-8234

Dear Greggie, Boop-oop-a-doop HAPPY BIRTHDAY TO YOU! 21 and still having fun! Love, Barbie

383 — LESSONS OFFERED

French tutoring by experienced teacher — 5 min from Campus. Before 8 p.m.: 849-9708, try weekends too.

Classical Guitar lessons offered by experienced teacher. All ages and levels. First lesson Free. Ross MacIver 481-4952

Private tutor, mechanics, advanced calculus, computer programming, by recent McGill graduate. Tel: 989-9784 after 6 p.m.

385 — NOTICES

"I'm sure I'll be a complete wreck by exam time!" Sound familiar? TEST ANXIETY GROUP now forming McGill Counselling Service. Phone now: 392-5119.

YWCA group against pornography will be on campus this term with a petition regarding Montréal's current bylaws on the display of pornography. YWCA, 1355 Dorchester W. 866-9941.

FINALLY! Money at your disposal. The National Bank's banking machine opens Oct 15th. Accounts available in lobby of Union Bldg before Oct 4th.

Traditional German Oktoberfest! Authentic pretzels, music, beer & schnapps! Contests & Prizes. Saturday, October 5, 8 p.m. Thomson House. Tickets \$2.00 at the door. Sponsored by the GSA

Graduate Information workshop Discussions include selection of graduate program, references, resumes and applications. Tuesday, October 8th, 12:00 to 2:00. Student Union, Room 107. Sign up: 392-5119

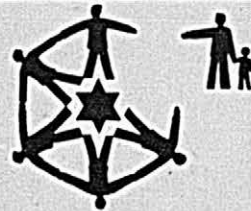
387 — VOLUNTEERS

Montreal Neurological Hospital. If you would like to be involved in the McGill Student

Volunteer Programme, you must sign up by Sunday, October 6. For more information, phone John Hale, 288-0463.

389 — MUSICIANS WANTED

Wanted: Drummer: Beats Needed: Boomch! Boomch!; Sestish, Sestish, dugga dugga. We got band. We got drums. We need you. Contact: Jamie + Cam 3580 Lorne N° 304.



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pour les Juifs d'URSS

Sunday/Dimanche,

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